

A Month in the Country of Ivan Turgenev (Colonnades Theatre Lab, directed by Michael Lessac, adaptation by David Morgan)

Place the place where the work of art literally takes place I i the veranda I ii the woods and gardens II i the veranda II ii an abandoned pavillion III the veranda neither inside nor outside rather there where the world of nature and the world of nonnature come together A Month in the Country is literally a dialectic between the world of nature and the world of nonnature semicolon a celebration of everything that is young and untutored and a celebration of everything that is not young and not untutored a celebration of human nature and a celebration of the human mind and A Month in the Country literally takes place on the threshold on the estate of Arkady Sergeitch Ysaelev a rich landowner on four fine days in the summer sur le seuil the ending of the world of nature and the beginning of the world of nonnature the ending of the world of nonnature and the beginning of the world of nature A Month in the Country a literal dialectic and the word was made flesh a literal dialectic and the word was made flesh and figuratively every work of art speaking takes place neither inside nor outside rather sur le seuil the ending of the world of nature and the beginning of the world of nonnature the ending of the world of nonnature and the beginning of the world of nature yes and that is why there is always a proscenium a literal Rubicon a figurative Rubicon period on the threshold place the place where the work of art literally and figuratively takes place and is there a place where works of art are indigenous art-places and lifeboats art-places and theatres and the question is not what because the what never changes the song of the earth the what never changes the adverbial considerations how when where change endlessly that is to say the number of subjects possible contents for art is finite and the number of forms for that finite content is infinite yes sur le seuil and A Month in the Country contains an extraordinary number of entrances and exits and exits and entrances and they fulfill the same function as the pauses in the plays of Chekhov the dialectic between silence and nonsilence transitions between inside and outside transitions between silence and nonsilence and Dash 'Dear Sweet Little Dash' crosses the threshold and makes his entrance and the Empress of India is very much pleased very much.